

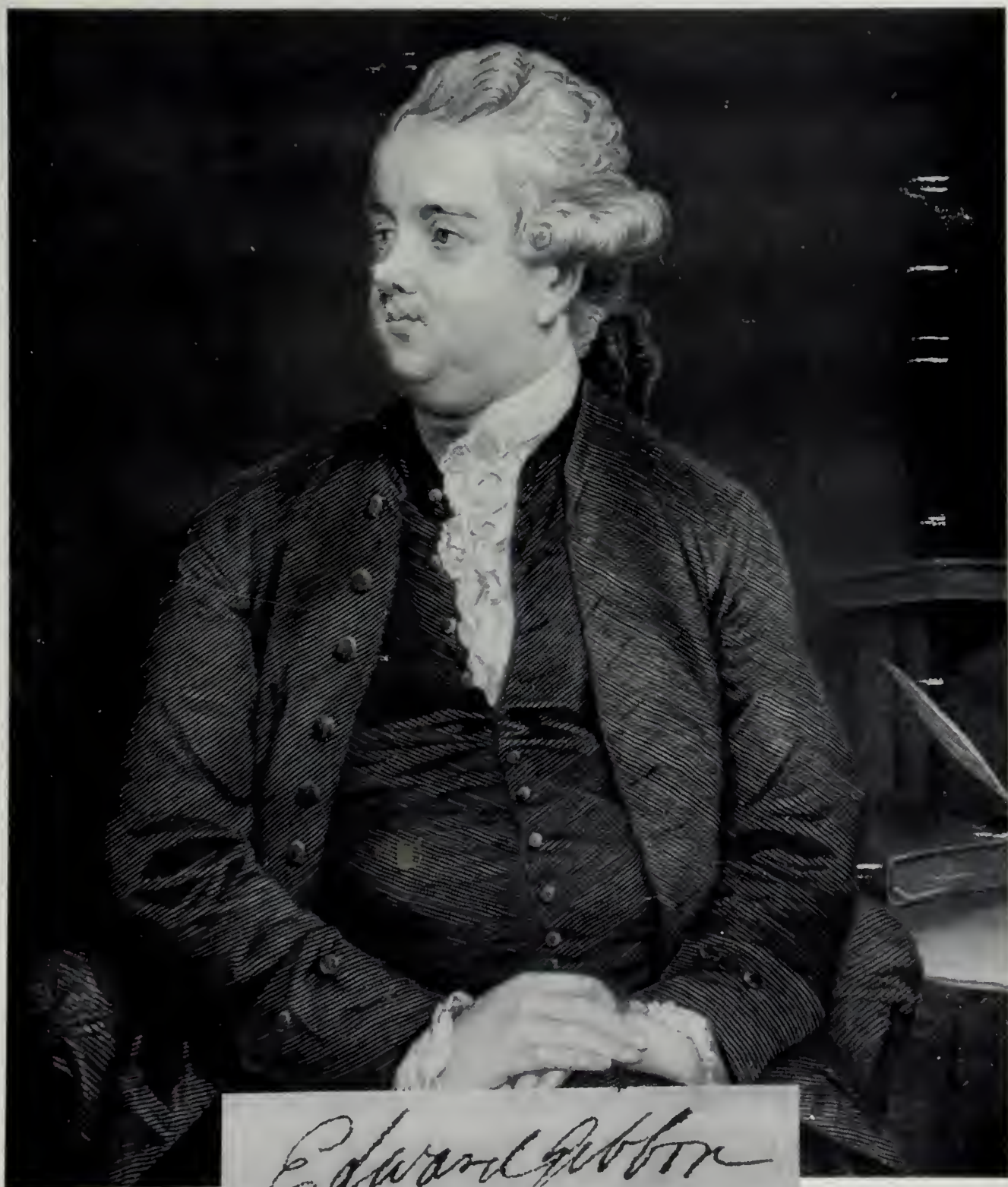
# THE ASYLUM

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Volume XXI, No. 1

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*Edward Gibbon*



*"Unprovided with original learning,  
unformed in the habits of thinking,  
unskilled in the arts of composition,  
I resolved to write a book. "*

EDWARD GIBBON  
1737-1794

# The Asylum

Vol. XXI, No. 1

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**Front Cover:** A mid-nineteenth century portrait of Edward Gibbon along with his signature from a bill of exchange dated 10 June 1769. Both items are in the E. Tomlinson Fort "Memorial" Library. See E. T. Fort, "A Numismatic Item Relating to the Career of Edward Gibbon," forthcoming in *The Clarion: Journal of the Pennsylvania Association of Numismatists*.



# A Dissertation on the Allegorical Beings Found on the Reverses of Medals

By Edward Gibbon\*

In consequence of reading Addison's treatise, the following remarks have occurred to me on the allegorical beings which we find on the reverses of medals. How limited is the human mind! its boldest inventions are mere copies.

1. All those beings are represented under the human figure. Our eyes, accustomed to behold the exercise of reason, only under this shape, required such a sacrifice. Yet, by our inability of separating from the idea of the human figure the circumstances which commonly accompany it, our fancy requires, also, that the sex should be determined. The circumstance of sex, however, implies gross images, which ill correspond with the purity of the virtues, or the spirituality of metaphysical beings. After having made those two sacrifices to the mind and the eyes, a third was still required by the ear. The distinction of sex was not marked by characteristic attributes appropriated to the male and female. This method might have furnished some tolerable allegories. But the genders of their names were injudiciously chosen as the only foundation of distinction, since in all languages those genders have been determined by the caprice and ignorance of the first persons who spoke them. In Greek and Latin, most of those names are feminine. The beings whom they express are therefore, for the most part, represented by female figures. I say for

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\* Editor's Note: Edward Gibbon (1737-1794) is most famous for *The History of the Decline and Fall of the Roman Empire*, 6 vols. (London, 1776-1789). The best modern edition is that edited by D. Womersley, 3 vols. (London, 1993). Gibbon had a more than passing interest in ancient coins and his library contained a number of works on the subject. (On a personal note, the editor has Gibbon's copy of Reiner Budel's *De monetis et re nummaria* in his library.) In *The Decline and Fall*, Gibbon regularly used numismatic evidence in his discussions. He even began a book on the subject: *Principes de poids des monnoies, et des mesures des anciens*, the fragments of which were posthumously published in *The Miscellaneous Works of Edward Gibbon*, Vol. 6, ed. Lord Sheffield (London, 1814), pp. 66-169.

The present work is a series of notes which Gibbon wrote after he finished Joseph Addison's "Dialogues upon the Usefulness of Ancient Medals, Especially in Relation to the Latin and Greek Poets," in Addison's *Miscellaneous Works in Verse and Prose*, vol. 3 (Birmingham, 1761), pp. 1-235, a copy of which was in Gibbon's library (see G. Keynes, *The Library of Edward Gibbon*, 2nd ed. [Dorchester, 1980], p. 45). Like his unfinished numismatic monograph, these notes were published posthumously in *The Miscellaneous Works*, vol. 6, pp. 35-39 and have not been reprinted since.

Joseph Addison (1672-1719) was a leading essayist, poet and man of let-

the most part, for they are sometimes unfortunately masculine: and at other times we have two synonymous words of different genders; and the same being assumes the male or female form, according to the word employed as its name. I shall mention only the example of Gloria and Honos.<sup>1</sup> In consequence of so faulty an arrangement, the character of the being is often at variance with that of its sex. True virtue is consistent; and we cannot conceive the truth, justice, or humanity of a woman exercised at the expense of chastity and decency. Yet when the attributes of an allegorical being require that it should be represented naked, we see Valour, Justice, and Hope exhibited, in a manner in which a modest woman would blush to appear.<sup>2</sup> It is useless to tell me, these are not women, but female figures. My understanding perceives the difference; but the imitative arts must speak to the fancy.

2. Whatever symbols we invent, human qualities alone can be represented under human figures. Piety is only a pious woman; and Courage, a courageous one, &c. Much is done when the soul is purged of all passions but one, which occupies it entirely, and shews

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ters in England during the late seventeenth and eighteenth centuries. He is most famous for the political essays he published in *The Spectator*. His political philosophy was based on the idea of natural law radiating from the divine will and the political equality of man. His writings supported the preservation of limited, consensual and constitutional government and a free, commercial society. While his style may seem formal to modern ears, he was widely admired in the eighteenth and nineteenth centuries, when his works were often reprinted.

The "Dialogues upon the Usefulness of Ancient Medals," consists of three discussions by a group of friends: Cyntho, Eugenius and Philander. The first is a discussion, lead by Philander (Addison's numismatic Socrates) on the importance of the study of ancient coinage. In the second, Philander shows his friends his own collection of ancient coins and leads a lecture, quoting copious amounts of ancient verse, on how the images on the reverses of the coins illustrate, or were inspired by, classical literature. The reverse types discussed are illustrated on six plates at the back of the book. The final dialogue is a discussion of the parallels in subject matter between ancient and modern (i.e., seventeenth- and eighteenth-century) coins.

It is unlikely that Gibbon ever intended these pages for publication. Lord Sheffield states that they were composed at Lausanne, Switzerland, in 1764. The text is the one edited by Sheffield; it is likely that the title is also his and not the author's. While this work is not one of Gibbon's great literary efforts, it deserves to be read by a modern audience since it illustrates the impressions that a numismatic work had upon one of the great minds of the Enlightenment.

<sup>1</sup> In Latin, *gloria* (f) means "praise or honour accorded to persons or other recipients by general consent, glory," while *honos* (m) means "high esteem or respect accorded to superior worth or rank, honour" (*Oxford Latin Dictionary*, ed. P.G.W. Glare [Oxford, 1982], sv.).

<sup>2</sup> Gibbon is here thinking of examples of classical and neoclassical sculpture and painting. Most of the women depicted on the reverses of



itself manifestly in air, action, demeanour, and even dress. This abstraction has been realized, though rarely; it may be conceived by the fancy, and may therefore be represented. But those symbols are always most striking which quit the region of chimeras, and give us ideas that are precise and conformable to the nature of things. One of the most interesting is that of Piety under the form of a Roman vestal.<sup>3</sup> The senate carried this principle too far, when it represented the virtues under the portraits of its princes.<sup>4</sup> Of human qualities, those that are fixed and permanent are marked with more force than those that are uncertain and transient. The latter are exposed alone by the air and attitude; in the representation of the former, one may add to these characteristics, the features, figure, and dress. The symbols of Virtue or Chastity may be far more distinctly characterized than those of Hope or Fear.

The other abstractions which have been represented by human figures, Victory, Eternity, Abundance, &c. are recognised only by some of their perceptible effects, or by some real object whose idea is associated with their own. We should have much difficulty in inventing them, when wanted, if history and fable did not supply a number of arbitrary signs, which receive their meaning merely from convention. In the symbolic representation, the woman is merely an accessory. Eternity is very well represented by a globe and a phoenix; in the thirteenth medal of the first series, a woman sitting holds them in her hand.<sup>5</sup> In the fifteenth medal there is no woman,

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Roman imperial coins are, even by conservative eighteenth-century standards, modestly dressed. However, the plates in Anderson illustrate a reverse type of the emperor Claudius (AD 41-54) which displays Spes (Hope) in an outfit which the artist has rendered as being almost transparent (Figure 1). See RIC.i.99 and 115. This illustration would fit Gibbon's remark, but on the actual coin, the image is far less sensational (Figure 2).

<sup>3</sup> In the second dialogue, Addison discusses the image of Pietas on the reverse of a sestertius of the empress Faustina the Elder (died AD 140), wife of Antoninus Pius. The coin in question is RIC.iii.1192 (Figure 3).

<sup>4</sup> This brief comment by Gibbon would become one of the major themes of *The Decline and Fall*. Like most eighteenth-century intellectuals, Gibbon admired the Roman Republic, with its freedom of political debate (at least among members of the aristocracy) and the system of checks and balances that prevented too much power coming into the hands of one man. Gibbon felt that the very nature of absolute monarchy was a corrupter of most of the emperors of Rome and a major factor in Rome's decline as a world power. While he noted that there were a few rulers, such as Marcus Aurelius or Julian the Apostate, who attempted to govern with just philosophical principles, Gibbon believed that the very nature of autocratic rule would cause most men to abandon the noble principles depicted on the reverses of ancient coins.

<sup>5</sup> A reference to another coin in the name of Faustina the Elder struck after her death in AD 140. (Addison lists the type as one of her husband Antoninus Pius, but this reverse type was only used on commemorative coins for Faustina.) See, for example, RIC.iii.1102 (Figure 4).

though the idea is still the same;<sup>6</sup> and if we examine all the other medals, we shall find that women are there merely to make a figure, but never answer the purpose of symbols. The provinces are of a middle kind; they are never symbols of countries, but are often so of the genius and manners of their inhabitants.<sup>7</sup>

3. Mr. Addison proposes an explanation of the thirty-fifth ode of the first book of Horace, in speaking of a medal which represents Security resting on a pillar.<sup>8</sup>

Regumque matres barbarorum, et  
Purpurei metuunt tyranni  
Iniurioso ne pede proruas  
Stantem columnam<sup>9</sup>

They feared lest Fortune might overturn the pillar of their security. But fear and security are inconsistent. Besides, Horace would not probably have made use of so subtle and far-fetched an allusion without giving warning of it, at least by some epithet. Why may not these words be applied literally to those statues and pillars which flattery erects to tyrants, and which are commonly the first victims of popular fury at the time of revolution? I conjecture that the poet might allude to the king of the Parthians, the most powerful monarch of the East. Fortune might justly be dreaded by the murderer of his father, and of his whole family. The Romans had seen proofs of his anxiety. He had given to Augustus several of his nearest relations as hostages, which the emperor caused to be educated at Rome. The haughty Phraates intended less to flatter the Romans by this humiliating measure, than to deprive his discontented subjects of men fit to head their revolt.<sup>10</sup>

<sup>6</sup> A citation of a bronze reverse type struck at Trier for Constans I (AD 337-350) and Constantius II (AD 337-361). See RIC.viii.231-238 (Figure 5). Addison attributes this reverse to Constantine the Great (AD 305-337), but the type was used neither for him nor his son Constantine II (AD 337-340).

<sup>7</sup> Addison illustrates a number of these types, the most famous being the Africa and Egypt reverses of coins of Hadrian (AD 117-138). See, for example, RIC.ii.840-842 (Figure 6) and RIC.ii.838-9 (Figure 7).

<sup>8</sup> The coin in question is a sestertius of Antoninus Pius. The obverse consists of a bust of the emperor, laureate and facing right with the legend ANTONINVS AVG PIVS PP TR P COS III. The reverse consists of the legend SECVRITAS PVBLICA around Securitas standing left, holding a scepter and leaning left arm on a column with S C in field to right and left of the goddess. RIC.iii.641=BMC.iv.1312.

<sup>9</sup> "And mothers of barbarian kings, and purple-clad tyrants live in terror in case, with unjust foot, you should overturn the standing pillar...."

This ode is a hymn in honor of Fortuna, ending with a prayer that she protect Augustus in his projected campaigns against Britain and various peoples in the East.

<sup>10</sup> Lord Sheffield notes that Gibbon must be referencing Tacitus, *Annales*, 2.1, which records that the Parthian emperor Phraates IV (37 BC-AD 2) had given his son Vonones I (c. AD 8-11) as a hostage to Augustus. Gibbon's interpretation of the passage as a reference to the Parthians is correct.



Figure 1



Figure 2



Figure 3



Figure 4





**Figure 5**



**Figure 6**



**Figure 7**

# A Thirty-Year Retrospective of Krause and Mishler's Standard Catalog of World Coins\*

By William Malkmus

The combination of the fiftieth anniversary of Krause Publication's founding in 1952 and the thirtieth anniversary of their *Standard Catalog of World Coins* (hereafter SCWC), first appearing in 1972, seems to provide a reasonable excuse for a retrospective of this rather remarkable series, which has been somewhat underappreciated by some, including the present author.

This series was built on the framework of earlier works, in particular, the "Brown Book" of Yeoman (*Modern World Coins*) introduced in 1957<sup>1</sup> and Craig's later *Coins of the World, 1750-1850*. These, in turn, were successors to Wayte Raymond's *Coins of the World* (twentieth and nineteenth century versions), produced from 1938 to 1955.<sup>2</sup> Prior to the Raymond publication, *Scott's Standard Catalogs* were a primary source of information about coinage outside of the United States; because of their coverage (however sporadic) of earlier issues, various editions of these two catalogues (for copper and silver coins, which were produced from 1878 to 1916), were occasionally reprinted, sometimes with little regard for indicating actual dates of publication, etc.

But all these catalogues were only listings of coinage types, with only a range of dates of issue, and perhaps a single price reflecting the value of a common date in a standard condition. Catalogues by date and mint were published by Whitman for the coinage of certain countries, notably, the United States (the "Red Book" and the "Blue Book" since the 1940s), Canada, Mexico and some others, but for most countries of the world in the early 1960s, specialized catalogues (frequently, in the native language) were published abroad (as well as in the U.S.), either as separate volumes, or as articles (often serialized) in various numismatic journals.

Whitman had been systematically, if slowly, extending its geographic coverage of date/mint catalogues through the 1960s. By the late 1960s, it had produced such volumes for Europe and Latin America. Ironically, early in 1972, Whitman had just published a

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\***Acknowledgments:** Thanks are due to Bill Krause for an explanation of the pagination of the first edition; to Richard Haszard; and to Nancy Green, ANA Librarian, for research on particular editions.

<sup>1</sup> F. Calvin, "The Brown Book," *The Asylum* 8/4 (1990), pp. 18-21 and *Idem*. 9/1 (1991), pp. 11-16.

<sup>2</sup> D. T. Alexander, "Wayte Raymond's *Coins of the World*, 1938 -1955," *The Asylum* 13/2 (1995), pp. 6-13.

British Commonwealth catalogue when it was steamrollered by what David Alexander termed, with minimal hyperbole, “the juggernaut of all time.”

For the impatient collector, who wanted a “super Red Book” covering the entire world and presenting data on dates and mints, Krause and Mishler’s 1972 effort was a godsend. Without an obviously prompted nickname like “Red Book” or “Brown Book,” their effort soon became known as the “Telephone Book,” with some mixture of affection and disdain, because of its large format, soft covers and extensive listings on a comparable grade of paper. The first edition spanned 800 pages, with chronological coverage back to the mid-1800s (echoing the coverage of the “Brown Book”). This pioneering effort, of course, was realized to have many gaps, which the authors and editors and others resolutely attempted to fill in.<sup>3</sup>

This first edition, released in March 1972, went through three printings in the course of the year. The second and third printings were said both to have improvements in the illustrations and appearance. The third printing sported indexing tabs on the outer edges of the pages.

Table 1 provides a listing of information for the thirty editions of SCWC produced to date. Most volumes are identified on the cover as “19XX Edition,” the year 19XX (or 20XX) usually being a year later than the copyright date. Some editions are noted with the edition number on the cover; on many, the edition number appears only on page 2, along with the copyright date.

Pagination is usually straightforward: numbering begins on the first (title) page, and ends with the last sheet. In a few instances, several pages at the end are left blank or captioned “Notes.” If such pages are numbered, they are included in the page count; however, blank unnumbered pages are explicitly noted in the table in parentheses. The two hardcover sets of two volumes are similar, except that the flyleaves are unnumbered, and pagination is continuous through the two volumes.

In the second and following editions, the starting date of coverage was continually pushed back in time to the eighteenth century, and, in 1986, a higher degree of respectability was achieved with the issuance of the “Deluxe Library Edition,” a cased two-volume hardback set (of 2,496 pages of better quality paper, and priced at \$100) which provided coverage back to the 1720s.

The physical size as well as the scope of the catalogue grew uniformly in that period from the first to the twelfth editions, as is seen in Table 1. Although the page numbers decreased from the eighth to the tenth edition, this was a result of format compaction, and the

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<sup>3</sup> S. Semans, “Constructive Criticism and Suggestions to Krause/Mishler for Improving the *Standard Catalog of World Coins*,” *NI Bulletin* 21/4 (1987), pp. 78-81.



number of entries actually increased.

A very significant statistic was published early in the series: the number of date/mint listings, which provided a concrete indication of the extent of coverage. The first edition claimed 32,000+ listings, a figure which had risen to 65,000+ listings by the fourth edition (along with a doubling of the number of pages). This number edged up to 77,000+ by the eleventh edition (despite the slight page shrinkage previously mentioned) and the twelfth ("Deluxe Library Edition") achieved a new level of 80,000+ date/mint entries.

When the card covered editions were resumed in 1987, the eighteenth-century listings were dropped, with the sole exception of the issuance of a second cased two-volume hardback set of 3,008 pages in 1991 (the "ANA Centennial Edition," the nineteenth, priced at \$145), in which coverage started in 1701. Subsequent card covered editions reverted to the 1801 start date.

Presumably because of the contraction of the chronological coverage, the number of date/mint entries received little subsequent publicity. Inexplicably, advertisements claimed 114,000+ entries for the (significantly contracted) 13th and 14th editions, and a total of 200,000+ for the ANA Centennial Edition. The author decided not to attempt to verify these statistics himself or compile missing ones for inclusion in Table 1.

In 1994 an eighteenth-century edition was separately published, also titled *Standard Catalog of World Coins*, but subtitled *Eighteenth Century Edition 1701-1800* (henceforth SCWC18C). At that time, a two-volume set (totaling 3,136 pages and costing \$93) provided eighteenth- through twentieth-century coverage. In 1996, SCWC became a purely twentieth-century catalogue, although this was not explicitly acknowledged in its title.<sup>4</sup> That same year saw the publication of a separate nineteenth-century volume (SCWC19C), concurrent with the change in coverage of SCWC to include only the twentieth century. The size of the latter volume was significantly reduced (from 2,288 to 1,696 pages).

At that time, the three (eighteenth-, nineteenth- and twentieth-century) catalogues totaled about 3,850 pages (compared with the 3,008 pages in the 1991 ANA Edition). At almost the same time, a seventeenth-century edition (SCWC17C) was published, containing data long accumulated by Krause, but not previously published by them. The addition of this new seventeenth-century edition provided a total of about 5,000 pages (in four separate card-covered volumes) covering the time frame of 1601 to date. At the present time, such a four-volume card-cover set totals about 5,900 pages (at a total cost of \$233). Although some duplication of information exists (such as general information, country data, photos of overlapping

<sup>4</sup> It might be noted that in 1981, Krause Publications issued a volume titled *Standard Catalog of 20th Century World Coins*, which, however, listed coins only by type (not by date and mint).

issues, etc.), a “super-deluxe” hardback edition at the present time would require a set of perhaps three volumes of at least 1,900 pages each, and would be priced in the neighborhood of \$300.

Tables 2, 3 and 4 provide the corresponding information for the seventeenth-, eighteenth- and nineteenth-century editions. Unlike the SCWC, editions of these catalogues are identified only by edition number. Typically, there has been an interval of between two to four years between editions.

It might be noted that Krause Publications has recently taken to producing specialized catalogues divided on a geographic or political basis (such as Germany, Spain and Spanish America), rather than on a chronological basis. These, while of great interest to specialists, are somewhat of a reversion to the earlier scattering of data in the literature and will not be further discussed here.

Obtaining a complete set of data for the thirty editions of SCWC (without a complete reference collection) has proved to be somewhat of a challenge. Book reviews are sometimes merely edited (or unedited) press releases. Advertisements (both print and Internet) have proved to be notoriously unreliable, particularly in regard to page count. (The latter figures and copyright dates have been verified with the ANA and ANS library catalogues.) In many cases, the cover shown in ads is not as the actual cover appears, and in some cases, the cover design as issued is completely different (an intriguing diversion in itself).

The author’s implicit assumption that all issues of a given edition (other than the first) are identical is only that — an assumption — and he would be grateful for any information to the contrary (or, in fact, for any corrections which might be offered).

The further development of the SCWC series will be interesting to follow. Subsequent modifications might include an earlier starting date (the major variable parameter) as well as systematic improvements in accuracy, completeness, consistency and, of course, further extension into the twenty-first century.

Table 1: Editions of Krause and Mishler’s *Standard Catalog of World Coins*

Title Date	Edition	© Date	Pages	Dates of Coverage	Front Cover Design	\$ Price
1972 . . . . .	1st . . . . .	1972 . . . . .	792+8*	mid-1800s to 1971 . . . . .	pale green, coins at left . . . . .	10.00
1972 . . . . .	N/A . . . . .	1973? . . . . .	40 . . . . .	N/A . . . . .	N/A . . . . .	(free)
(Suppl.)						
1974 . . . . .	2nd . . . . .	1973 . . . . .	864 . . . . .	mid-1800s to 1973 . . . . .	bluish maps (coins)/red bkgd . . . . .	12.50
1976 . . . . .	3rd . . . . .	1975 . . . . .	1,376 . . . . .	1800 to 1975 . . . . .	5 coins, 4 map outlines/brown . . . . .	19.50
1977 . . . . .	4th . . . . .	1977 . . . . .	1,600 . . . . .	1800 to 1977 . . . . .	8 coins, earth/blue bkgd . . . . .	—
1979 . . . . .	5th . . . . .	1978 . . . . .	1,760 . . . . .	1760s/70s to 1978 . . . . .	coins, globe/orange bkgd . . . . .	23.50
1980 . . . . .	6th . . . . .	1979 . . . . .	1,856 . . . . .	1760s/70s to 1979 . . . . .	11 coins on sphere/green . . . . .	24.50
1981 . . . . .	7th . . . . .	1980 . . . . .	2,000 . . . . .	1760s to 1980 . . . . .	maps made of flags/dk. green . . . . .	—
1982 . . . . .	8th . . . . .	1981 . . . . .	2,048 . . . . .	1750s to 1981 . . . . .	12 coins on globe . . . . .	29.50
1983 . . . . .	9th . . . . .	1982 . . . . .	2,016 . . . . .	1750s to 1982 . . . . .	coins on blue map . . . . .	32.50
1984 . . . . .	10th . . . . .	1983 . . . . .	1,984 . . . . .	1750s to 1983 . . . . .	10 coins/gray rect./buff bkgd . . . . .	32.50
1985 . . . . .	11th . . . . .	1984 . . . . .	2,048 . . . . .	1750s** to 1984 . . . . .	9 coins in panel; green border . . . . .	35.00
1986 . . . . .	12th . . . . .	1985 . . . . .	2,496 . . . . .	1720/30 to 1985 . . . . .	2 cased HBs, maroon covers . . . . .	100.00
Deluxe						
1987 . . . . .	13th . . . . .	1986 . . . . .	1,535 (1) . . . . .	1820s to 1986 . . . . .	15 scattered coins . . . . .	29.95
1988 . . . . .	14th . . . . .	1987 . . . . .	1,632 . . . . .	1806 to 1987 . . . . .	12 coins, sketch maps/orange . . . . .	29.95
1989 . . . . .	15th . . . . .	1988 . . . . .	1,792 . . . . .	1801 to 1988 . . . . .	coins on dk. red map bkgd . . . . .	33.95
1990 . . . . .	16th . . . . .	1989 . . . . .	1,856 . . . . .	1801 to 1989 . . . . .	coins in squares/dark blue bkgd . . . . .	34.95
1991 . . . . .	17th . . . . .	1990 . . . . .	1,936 . . . . .	1801 to 1990 . . . . .	9 coins/red tile bkgd . . . . .	36.95



Title							
Date	Edition	© Date	Pages	Dates of Coverage	Front Cover Design	\$ Price	
1992 . . .	18th . . .	1991 . . .	1,968 . . .	1801 to 1991 . . .	12 coins circling Earth/black . . .	39.95	
1992	ANA . . .	1991 . . .	3,008 . . .	1701 to 1991 . . .	2 cased HBs, green covers. . . . .	145.00	
	Centennial Deluxe						
1993 . . .	20th . . .	1992 . . .	2,048 . . .	1801 to 1992 . . .	coins, small flags/dark green bkgd. . . . .	42.95	
1994 . . .	21st . . .	1993 . . .	2,128 . . .	1801 to 1993 . . .	7 coins/globe. . . . .	47.95	
1995 . . .	22nd. . .	1994 . . .	2,216 . . .	1801 to 1994 . . .	Olympic coins/medal . . . . .	49.95	
1996 . . .	23rd . . .	1995 . . .	2,288 . . .	1801 to 1995 . . .	prehistoric animal coins . . . . .	49.95	
1997 . . .	24th . . .	1996 . . .	1,696 . . .	1901 to 1996 . . .	5 coins; railroad motif . . . . .	45.00	
1998 . . .	25th . . .	1997 . . .	1,792 . . .	1901 to 1997 . . .	9 coins/blue bkgd . . . . .	45.00	
1999 . . .	26th . . .	1998 . . .	1,872 . . .	1900 to 1998 . . .	1 large., 7 small. coins/red bkgd . . . . .	47.95	
2000 . . .	27th . . .	1999 . . .	1,944 . . .	1901 to 1999 . . .	8 silver portrait coins/blue sky . . . . .	47.95	
2001 . . .	28th . . .	2000 . . .	2,016 . . .	1901 to 2000 . . .	space coins/astronomical bkgd . . . . .	49.95	
2002 . . .	29th . . .	2001 . . .	2,048 . . .	1901 to 2001 . . .	15 wildlife coins/blue bkgd . . . . .	52.95	
2003 . . .	30th . . .	2002 . . .	2,302 (2)*** . . .	1901 to 2002 . . .	4 coins/dk blue bkgd. . . . .	52.95	

\* last numbered page is 792; 8 pages (alpha numbering) inserted in Native States section

\*\* "from 1720s for major countries"

\*\*\* plus 24-pages unpaginated insert "Mints of the World" bound between pp. 48 and 49

**Table 2:**  
**Editions of Krause and Mishler’s *Standard Catalog of World Coins, Seventeenth Century Edition***

Edition	© Date	Pages	Dates of Coverage	Front Cover Design	\$ Price
1st . . .	1996 . . .	1,152 . .	1601-1700 . .	castle, 9 coins . . . . .	65.00
2nd . . .	1999 . . .	1,272 . .	1601-1700 . .	sketch sailing ship, . . . 8 coins	65.00

**Table 3:**  
**Editions of Krause and Mishler’s *Standard Catalog of World Coins, Eighteenth Century Edition***

Edition	© Date	Pages	Dates of Coverage	Front Cover Design	\$ Price
1st . . .	1993 . . .	1,008 . .	1701-1800 . .	5 coins, . . . . . ship deck	45.00
2nd . . .	1997 . . .	1,136 . .	1701-1800 . .	7 coins, . . . . . purplish background	65.00

**Table 4:**  
**Editions of Krause and Mishler’s *Standard Catalog of World Coins, Nineteenth Century Edition***

Edition	© date	Pages	Dates of Coverage	Front Cover Design	\$Price
1st . . .	1996 . . .	1,152 . .	1801-1900 . .	coats of arms . . . . .	45.00
2nd . . .	1998 . . .	1,184 (4)	1801-1900 . .	portrait coins . . . . . photos	65.00
3rd . . .	2001 . . .	1,200 . .	1801-1900 . .	Hawaii \$1, 4 coins . . . green background	50.00

# A Few Notes on Translations

By Robert F. Fritsch

My researches have lately brought me into contact with many foreign language texts, almost exclusively German and French. I speak “menu” very well in several languages, but these technical texts pose a different problem altogether. I have studied German in school and lived in that country for three years, but my language skills are rusty. The only thing I know about French is that the spoken language is very pleasant on the ear. So what’s a researcher to do?

Fortunately, one needs only go as far as the computer to solve the dilemma. There are excellent translation tools available. My first exposure to these tools was Alta Vista’s Babel Fish at <[babelfish.altavista.com/translate.dyn](http://babelfish.altavista.com/translate.dyn)>, named after the universal translator in Douglas Adams’s *Hitchhiker’s Guide to the Galaxy*. On the computer, all you have to do is type in the text, select the conversion desired, and hit the “translate” button. There is a catch, however. Both German and French have extra characters with umlauts or other diacritical marks over many of the vowels. Typing these characters as regular English characters (e.g., a instead of à) sometimes gives a translation that is wide of the mark. Babel Fish does have a World Keyboard utility, but it does not work very well and it messes up my browser if not used correctly.

The other translator is Google Language Tools at <[www.google.com/language\\_tools?hl=en](http://www.google.com/language_tools?hl=en)>. This is the one I prefer. It offers the same speed as Babel Fish, and, in fact, sample translations on both tools turn out identical, so I would suspect that the underlying software is the same. Google Language Tools seems to have a bit faster response. Its only drawback is that it does not have the World Keyboard, but there are alternate methods to entering the correct text. Google translates six languages to and from English, while Babel Fish does nine, plus German to and from French.

The method that I describe below has evolved over the several months that I have been doing online translations. It produces a rudimentary translation of the foreign text. Of course a good dictionary is absolutely necessary to finish off the job. I use Cassel’s, a book I have had since my high school days, for German and a newly acquired Larousse for French (Figure 1).

For the text, I use a three-cell table in MS Word. My original translations were typed directly into the translator, so the text was not preserved and it must be done over. The table has two wide cells of equal width separated by a narrow one of minimum width. Use one side of the table for the original language and the other for the English translation (Figure 2). I prefer English on the left. To create the table, use either the Insert Table icon on the toolbar, or use the Table/Insert/Table menu (the menu navigation may vary in your



particular version of Word). I prefer to turn off the table borders by clicking the Tables and Borders icon on the toolbar or using the Format/Borders and Shading menu. Without the gridlines, it is a good idea to format the table so there is spacing before and after each cell. Select the entire table (Table/Select/Table), then click Format/Paragraph. Note the 3 point space before and after the paragraph (Figure 3).

Once the table is prepared, type in the text to be translated. Turning off the automatic spelling checker at Tools/Options/Spelling and Grammar (look for the tab) eliminates a lot of problems (Figure 4). I usually type in several paragraphs, then run each through the translator. For speed, type in the base text first, then insert any diacritical marks using the Insert/Symbol function. Highlight the character to be replaced, then double click the new character in the Symbol table (Figure 5). I like to choose one symbol, then replace all instances of that symbol using the F4 key, which repeats the last action. It is a routine of highlight, click symbol, highlight, F4, highlight, F4, until finished.

Once the initial typing is done, highlight the text in the cell (do not highlight the entire cell, just the text within it. There is a difference.) and hit CTRL-C to copy the text to the clipboard. Bring up the translator, be it Google or Babel Fish, and hit CTRL-V to paste it in the "text to be translated" section. Ensure the correct translation is selected (e.g., German to English) and click the "Translate" button. In a few seconds, the translated text will be presented in a separate box. Check the translation for misspellings. A foreign word that is mistyped will usually be returned as itself in the translated text (Figure 6). I correct the mistype in the original table, then repeat the CTRL-C, CTRL-V and Translate routine. Sometimes it takes several tries to get it right. Then do a copy and paste to move the translation to the table.

Now the fun begins. The translation will be a series of words that does not necessarily have a coherent meaning in English. This is less a problem with French than with German. Knowing nothing about French and something about German, I would guess that English syntax is closer to that of French than German. The problems with German translations are many. One is the placement of the verb. German is an inflected language, where word order is not as important as English, therefore many German sentences place the verb at the end of the sentence, and it is necessary to put it in its proper place in English text ("It is the German who is so uncourteous to his verbs." — Sherlock Holmes in "A Scandal in Bohemia"). This is often easier said than done because a verb could be split within the sentence. Sometimes it is impossible to make the translated verb fit.

Another major problem in translating German is the myriad meanings of many words. Mark Twain complained about the many meanings of the word "sie" in "The Awful German Language:"

"Think of the ragged poverty of a language which has to make one word do the work of six — and a poor little weak thing of only three letters at that." "Sie" as a pronoun can mean you, her, they, them or it. A recent translation about the Liberation Hall (Befreiungshalle) in Kelheim brought in the interesting translation "release-resounds." This is understandable since "release" is a synonym of "liberation," and halle as a verb means "echo" or "resound." This example points out two problems with using an online translator — a limited vocabulary and an inability to correctly break down the compound words that are so prolific in German.

These compound words are part and parcel of the German language. Normally, German nouns are capitalized, so if our structure were called the Befreiungs Halle, the translator may have done its job correctly (it didn't, by the way). Instead it chose the verb form of the word because it was not capitalized in the compound form. Our high school German teacher once assigned us with creating our own compound words, and the longest one that made sense would win the contest. My entry of "Augenblickknallenpuftmaismitbutterundsalz" won. Loosely translated it means "Jiffy-Pop popcorn with butter and salt." Contrived and ridiculous to be sure, it does point out the problems with compound words. "A person who has not studied German can form no idea of what a perplexing language it is," commented Mark Twain.

Getting back to our process, we have a machine-translated text which may or may not make sense in English. I highlight those words and passages that are suspect for later scrutiny (Figure 7). I will usually finish the entry and translation phases before trying to polish the English.

This is where a good dictionary comes in handy. Often a phrase will not make sense in English as translated but the dictionary will show an idiomatic expression for the troublesome text, which is why the side-by-side original language and English translation is so handy. One of my favorite German idioms is *Es tut mir leid* which translates literally as "It does me away" but idiomatically means a Maxwell Smart-like "Sorry about that." So I slowly work my way through the text with the goal of having a coherent text at the end of the process.

I have actually found that process quite addictive, wanting to get in there and "break" the next paragraph of French or German that comes along. One becomes quite adept at it after a bit of practice. It is far from perfect, and given the specialized nature of numismatic works, it is often frustrating trying to find the author's intent and meaning. But it is a tremendously handy and powerful tool that the researcher cannot ignore.



Figure 1: One old friend, one new.

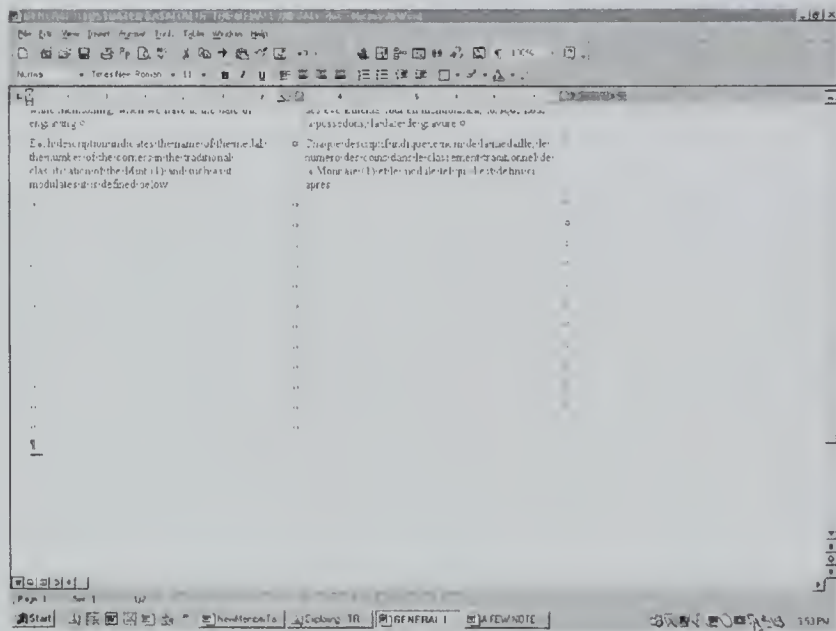


Figure 2: The basic table.

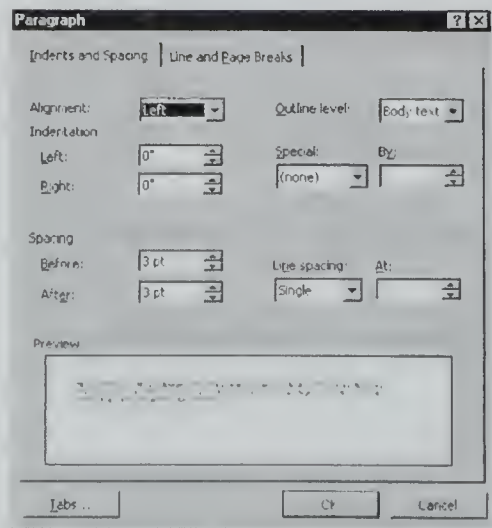


Figure 3: Setting the paragraph spacing.

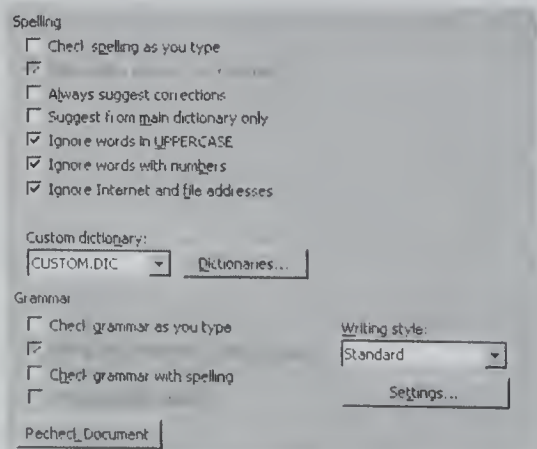


Figure 4. Turning off the spell checker.



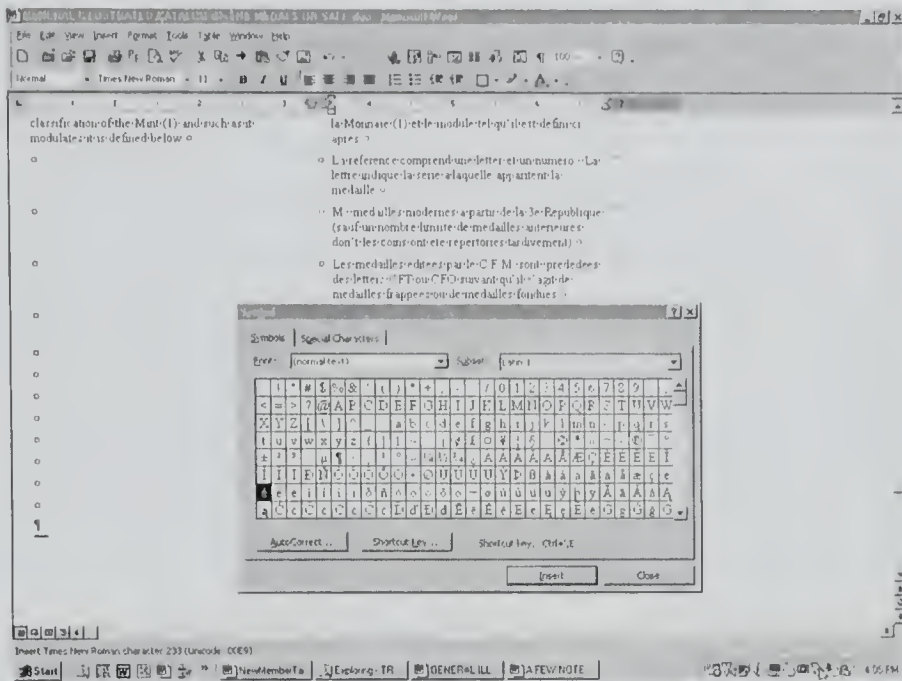


Figure 5: Inserting the diacritical marks.

## Google Translate (BETA)

### Translate (BETA)

This text has been automatically translated from French.

The reference includes/understands a letter and a number. The letter indicates the series to which appartient the medal:

Translate text

La référence comprend une letter et un numéro. La lettre indique la série à laquelle appartient la medaille:

from French to English

Translate

Figure 6. Running the translator. Note the mistyped "appartient."

The reference includes/understands a letter and a number. The letter indicates the series to which the medal belongs.

M...modern medals starting from the 3rd Republic (except a limited number of former medals whose corners were indexed tardily).

The medals published by the C.F.M. are preceded by letters CFT or CFO according to whether they are struck medals or molten medals.

The tokens are numbered and preceded by letters J or JH.

La référence comprend une letter et un numéro. La lettre indique la série à laquelle appartient la médaille.

M...médailles modernes à partir de la 3e République (sauf un nombre limité de médailles antérieures dont les coins ont été répertoriés tardivement).

Les médailles éditées par le C.F.M. sont précédées des lettres CFT ou CFO suivant qu'il s'agit de médailles frappées ou de médailles fondues.

Les jetons sont numérotés et précédés de lettres J ou JH.

Figure 7: After pasting the translation, flag problem words and phrases.

# Postcards as Numismatic Literature

By Pete Smith

I was excited when I found a postcard of the Schwenkfelder Church to illustrate my column on the Ard Browning gravesite quest.<sup>1</sup> The broad field of numismatic literature includes more than just books, catalogues, periodicals and price lists. While most collectors may ignore postcards, they are important to a few collectors. Although they have limited text, the pictures are great and frequently complement numismatic collections.

The 2001 award winning ANA exhibit of love tokens featured postcards. This is one example of postcards used as colorful illustrations for an exhibit. Collectors of national bank notes eagerly collect postcards of their banks. Postcards of world's fairs and expositions go well with exnumia from those events. Some postcards are the only known picture of a business represented on tokens.

During the 2002 ANA convention in New York City, Gerald Kochel gave a Numismatic Theatre presentation on "The George Hatie Collection of Coins on Postcards." Attendance was strong, with spirited discussion following the program. I learned of several other collectors including some with more than a thousand numismatic postcards.

For this article, I will briefly discuss postcards that illustrate American mints. Some collectors may be content with one example, though there are a few fanatics who are attempting to collect all the varieties. Although I have discussed such a reference with other collectors, there is no comprehensive listing for all the cards.

These cards illustrate the evolution of color reproduction. Some early cards may appear to be color photographs but are actually colorized line drawings. Others are colorized black and white photographs. It is only on modern cards that we see true full color photographs reproduced. There are also unusual forms, such as an embossed card for the third Philadelphia Mint which has a raised image highlighted with glitter.

The study of varieties of postcards may get as complex as the study of the varieties of early large cents. There are identical fronts with different backs. There are cards that appear identical except for different reference numbers printed somewhere on the card. There are common pictures with fantasy cars or pedestrians added in different places.

There is no contemporary postcard for the first mint in Philadelphia. The Numismatic Card Company produced a card with a black and white drawing of the first Philadelphia Mint, but this undated card was sold between ten and twenty years ago.

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<sup>1</sup> P. Smith, "Names in Numismatics: A Visit to the Grave of Ard Browning," *The Numismatist* 114 (2001), pp. 410-411.

When the second mint appears on postcards, it is usually described as the “old” Philadelphia Mint. This indicates that the cards appeared after the third mint was built. There is also a reproduction in color dated 1987 from the Numismatic Card Company.

Cards illustrating the third mint are quite common in the postcard market. I suspect a collector could acquire 20 different in a few months. A collection of fifty different is possible but would probably take years to assemble.

I wanted a postcard of the fourth Philadelphia Mint to illustrate my exhibit for the 2000 ANA convention. I was unable to find one in the market or get one through contacts in Philadelphia. During the convention I visited the Mint and their store. They sold a few postcards including a reproduction of “The Inspection of the First U.S. Coins” by Dunsmore. They did not sell postcards of the Mint at the Mint.

I finally bought a postcard from a street vendor somewhere between the Mint and the Liberty Bell. Included with the photo is an illustration of a cent, nickel and quarter dated 1974, so the illustration was already a quarter-century old when I bought the card. Since then I have purchased a second card showing shorter trees, indicating the picture was taken even earlier. Although a card for the fourth mint should not be considered rare or valuable, it may be difficult to acquire.

Colorized photographs of operations inside the third mint are quite popular among collectors. They show contemporary equipment and workers cutting, weighing and stamping coins. The ones I have seen with postmarks were mailed in 1907 and 1908.

There also are a series of cards showing the operation at the Royal Mint (of Great Britain), the Royal Canadian Mint and Monnaie des Paris (the French mint). For collectors of paper money, there are many exterior views of the Bureau of Printing and Engraving and a series of interior views of operations.

Postcards for the Denver Mint date back to 1906. The images change over time, documenting the expansion of the Mint and new construction in the area around it.

Postcards exist for both the first and second mints in San Francisco. The first mint appears in sepia, black and white, and colored. Although full color cards of the second mint are available, the boring black and white views are more frequently seen.

Postcards for the New Orleans Mint are more difficult to find than those illustrating the Denver or San Francisco Mints. The Carson City Mint is slightly more difficult than San Francisco.

Postcards can be found for the Mint Museum of Art at Charlotte, North Carolina, showing the building after it was moved to a new location. I have talked to visitors who complain that the museum pays little tribute to the original function of the building.

I am not aware of any postcards with a photograph of the Dah-



lonega Mint, though the Numismatic Card Company reproduced a drawing of the mint in the 1980s. When I attended the 2001 ANA convention in Atlanta, I talked with Chip Cutcliff, who was program chairman for the convention and leader of a tour to the Dahlonaga Mint. He reported that there is no postcard currently available showing either the original building (destroyed by fire in 1878) or the Price Memorial Hall built upon the Mint foundation. There is also no postcard for the Dahlonaga Gold Museum located nearby.

There are cards with an advertisement overprinted on a standard card for the third Philadelphia Mint. One has "Enterprise Meat and Food Choppers" overprinted in red on the front of the card. A larger advertisement appears in the message area on the reverse. Another card has an advertisement for Puritan Blouses & Shirts printed on the white strip along the bottom of the card.

In my experience, most cards offered at postcard shows will cost at least 50 cents. I have found several common mint postcards at shows for 50 cents to a dollar. I have also shopped for mint postcards on eBay. (Searching for the term "mint" turns up references to condition for many items that were never minted.) I have bought cards for \$1 that cost more than that for shipping. Many cards are available in the \$3 to \$5 range. Interior views of the mint are popular and frequently bring \$10 to \$15. I saw some priced at \$20 or more but don't know that many sell at that level. It might take a bid of \$20 for a nice card of the second Philadelphia Mint.

As with any collectible, condition affects value. Creases or damage to corners reduces the value as does writing or cancellation stains on the picture side. In my experience, there is little difference in price between unused and used cards. Postmarks on used cards help to date the card.

I suspect that the market for mint cards is quite thin. I know a couple of the people I was bidding against on eBay and recognized a couple of other screen names as frequent bidders. I tracked a Carson City Mint card that sold for more than \$75 to an unfamiliar name. I don't know anyone who would pay that much and suspect that a second offering of that card would bring \$20 or less.

If this article encourages ten more numismatists to collect mint postcards, it should not drive up the price of the common cards. There is an adequate supply. The rare cards may take a while to find and a few new collectors might temporarily drive up prices.



374. PHILADELPHIA—OLD U. S. MINT.

Postcard of Old Philadelphia Mint. Publisher and date unrecorded.



*Interior of Mint, Coining Room  
Philadelphia, Pa.*

Postcard of the coining room at the Philadelphia Mint. Published by The Metropolitan News Company of Boston. Undated, but card was postmarked in 1907.





Postcard of the San Francisco Mint. Published by Edward M. Mitchell in San Francisco. Undated, but probably beginning of 20th century.



Copyright 1908, by C. B. Mason

Postcard of the New Orleans Mint produced in 1908 by C. S. Mason publishing company in New Orleans



# Changing Perspectives on American Numismatic Literature

By David F. Fanning

This article is concerned with the ways in which the field of numismatics has been conceptualized and defined throughout the past 150 years in the United States and the changes which have taken place within the hobby during that time. It is more immediately concerned with establishing the importance of the non-numismatic auction catalogues produced by nineteenth-century American numismatists, in particular by those included in John W. Adams's monumental 1982 study.<sup>1</sup> I argue that there are important historical and philosophical reasons to collect and study these publications alongside their numismatic siblings and that they play an important role in determining how we conceive of the study of numismatics.

In his study, Adams included in the listings the non-numismatic sales of those cataloguers whose work was primarily numismatic. To cite two examples, Edward Frossard's stamp and art sales are included in the listing of Frossard's (primarily numismatic) output and the sales of archaeological items and bric-a-brac catalogued by numismatist W. Elliot Woodward are included in Adams's inventory of Woodward's catalogues. Most collectors of nineteenth-century American numismatic auction catalogues either ignore these non-numismatic sales completely or only grudgingly track them down in order to complete series of the works of various cataloguers.<sup>2</sup>

As stated above, I believe there are two reasons to collect these catalogues: the historical and the philosophical. Taking the historical argument first, I would suggest that part of the history of American numismatics is the history of those who created, developed and maintained it as a field of study. Put simply, it should matter to us that W. Elliot Woodward conducted sales of stone relics and books as well as sales of some of the most important numismatic cabinets ever assembled. Part of this importance is a simple matter of knowing who was doing what when. Another part is more complex, involving tracking the cumulative activities of the various nineteenth-century cataloguers in order to develop information on the state of the coin market at various periods of time. For instance, if we find Ed. Frossard suddenly conducting primarily non-numismatic sales in the period from 1885 to 1890, we can compare this relative

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<sup>1</sup> J. W. Adams, *United States Numismatic Literature*, vol. I: *Nineteenth Century Auction Catalogs* (Mission Viejo, 1982).

<sup>2</sup> It is a well-known fact that the catalogues which frequently are the most difficult to obtain are these non-numismatic sales, likely due to a low retention rate as well as a lack of promotion in the numismatic press of the time. An examination of the holdings of major collections, private and public, bears this out.

lack of numismatic activity to the records of other dealers to see if this was because the coin market was unusually depressed at the time — important information to have.

In addition to indirectly allowing us to track the state of the nineteenth-century coin market, the non-numismatic sales also tell us about the men who catalogued them.<sup>3</sup> Those of us interested in the biographies of these men should know something about their interests, even those which perhaps we do not share. In some cases, these other interests can be quite illuminating. For example, those numismatic bibliophiles and researchers who have been captivated by W. Elliot Woodward's work will attest that one of the prizes of the series is the catalogue of Woodward's own library — the *Bibliotheca Americana* sale of April 19, 1869. This enormous catalogue of 668 pages lists over 6,800 lots of volumes belonging to Woodward, which severally and collectively give us a better understanding of who this man was. It is of note that this catalogue is not listed in Adams's enumeration of the Woodward series.

These non-numismatic sales, then, play a role in the history of both the hobby of coin collecting in the United States and the men involved in that hobby. There is another reason to collect these catalogues, however: the philosophical. These largely ephemeral publications tell us something about how our forefathers conceived of the hobby, the discipline and the study of numismatics.

An example may help to explain my meaning. We all know of the catalogues issued by Bowers and Merena Galleries, and with good reason: they are some of the finest numismatic catalogues of our time. We would be quite surprised were Bowers and Merena to offer a sale of Asian ornamental art, or of antiquarian (non-numismatic) books, or of paintings. The occasional non-numismatic item turns up in the sales of this firm, of course, but in general they stick to coins. This specialization was frequently not to be found in numismatic firms of the nineteenth century. In fact, only a minority of those firms examined in Adams's Volume I dealt solely in numismatic material. All of the others have at least one catalogue which is primarily on a subject other than coins. Most of the major names — including Woodward, Frossard, Haseltine and the Chapmans — occasionally catalogued and sold material as diverse as firearms and minerals. Woodward's catalogues are perhaps the most variable, with nearly 30% of the 112 sales<sup>4</sup> ascribed to him by Adams being primarily on a topic other than coins.

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<sup>3</sup> I am not concerned here with the non-numismatic sales of J. W. Scott (for whom numismatic sales were a minority interest) nor the sales included in Adams's chapter on the firm of Bangs (Merwin) and Company.

<sup>4</sup> This figure includes the A, B and C sales included in Adams's 1982 tally as well as the D sale ascribed to Woodward in J. W. Adams, *Additions and Corrections to United States Numismatic Literature: Volume I, Nineteenth Century Auction Catalogs* (Crestline, 2001).



It is an established fact, then, that these sales did take place and took place fairly often. It is also true that the number of numismatists cataloguing non-numismatic sales decreased as time went on.<sup>5</sup> A simple comparison between the data contained in Adams's Volume I with those contained in his Volume II (which covers U.S. numismatic auction cataloguers who began their work in the 1901-1950 period)<sup>6</sup> confirms this. Of the 15 named cataloguers or firms<sup>7</sup> to whom Adams devotes a chapter in Volume II, only two dealers — Tom Elder and Hans Schulman — have catalogues consisting primarily of non-numismatic material, and in both cases these sales are unusual in that regard as both dealers were almost exclusively coin dealers.

This change over time suggests an increasing specialization on the part of coin dealers and a concurrent increase in the market's demand for numismatic items. As competition and demand rose, so did the necessity to specialize. This can be seen by examining the sales issued in the first half of the twentieth century. While the level of knowledge exhibited in these catalogues is often lower than in their nineteenth-century counterparts, the frequency of the auctions and the size of their offerings generally increased dramatically. As the years progressed past 1950 and collectors became more sophisticated, cataloguers had to include more and better information in their auction catalogues. While the knowledge increased in depth, it decreased in breadth, with specialists able to describe certain coins in astonishingly minute detail, giving information on nearly every aspect of its production and its place in the numismatic pantheon, but being unable to reliably catalogue other collectables or works of art.

Nowadays, numismatics is clearly a specialized form of knowledge, and this is in many ways a good thing: it is certain that the amount of solid information now being included in auction catalogues by major houses has never been approached in the past — something which could not have been said fifty years ago. However, this specialization — fuelled by the skyrocketing prices of numismatic material which makes it impossible for most collectors to have a wide-ranging collection — has changed the ways we think about the hobby of coin collecting and the subject of numismatics in general.

What becomes clear in reading nineteenth-century American numismatic publications is that numismatists of the period genuinely thought of numismatics as a science, a field of study. The process of coin collecting was simply a means toward the end of obtaining

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<sup>5</sup> For the purposes of this article, I am including numismatic literature and paper money in my working definition of "numismatic material."

<sup>6</sup> J. W. Adams, *United States Numismatic Literature*. vol. 2: *Twentieth Century Auction Catalogs* (Crestline, 1990).

<sup>7</sup> This figure is excluding the chapter on ANA sales as well as the "miscellaneous" chapter.



knowledge about the coins and the history behind them. The fact that so many of the first two generations of professional coin dealers in the United States also dealt with non-numismatic curiosities and collectibles implies a connection between the coins and these other tangible relics of history. The fact that the ANS was for much of its first few decades the American Numismatic and Archaeological Society bears witness to this. The various areas of study and collecting represented in nineteenth-century auction catalogues were seen as connected: through their focus on history as seen through its tangible remains, through the methodologies used in classifying and sorting these materials, or through the interest in the artistic expression frequently found with otherwise disparate objects.

Generally speaking, we no longer approach the study of coins in this way, though there are exceptions: some of the work being done on American colonial coins in recent years has transcended the purely technical focus on die varieties and emission sequences and is now preoccupied with examining coinage as socioeconomic testaments of a previous age. This recent work is inspiring and holds great promise of combining the best of the approaches to numismatic study prevalent in the nineteenth century with those of our own time.

I firmly believe that part of the reexamination of numismatic items along socioeconomic and cultural lines must be extended to the study of numismatic literature. We might take note of the introduction to Part III of Attinelli's 1876 masterpiece,<sup>8</sup> the foundation stone of our hobby. In this introduction, Attinelli speaks of "the varied sources from which numismatic knowledge and information may be derived. The publications he then proceeds to list are noticeable for not focusing strictly on coins. I believe we need to stop focusing exclusively on the highlights and milestones of numismatic literature and start to pay more attention to the smaller, perhaps more ephemeral works. The non-numismatic sales of the great numismatists of the nineteenth century, together with those coin sales generally held to be mediocre, can play a role more important than that of space-filler. They can tell us quite a bit about the history of the hobby and about what numismatists of earlier times saw themselves as doing.

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<sup>8</sup> E. J. Attinelli, *Numisgraphics* (New York, 1876). Reprinted as *A Bibliography of American Numismatic Auction Catalogues, 1828-1875* (Lawrence, MA, 1976).

# David Block

## By His Friends and Colleagues



David Block  
1928-2002

As mentioned last issue, David Block, who served as the editor of this journal from 1988 to 1991, passed away on October 16, 2002. The following are memories and tributes from those who knew him.

### **P. Scott Rubin**

I had the privilege to communicate with David Block on many occasions when I was the President of NBS. David at the time was the editor of *The Asylum*. Although he was editor, he had to deal with Carling Gresham to get the journal printed. Carling at the time was editing our editor, in some cases causing problems with our members. David would relay his original content to me and the way it was changed. In all the time that this was going on, David never



once raised his voice or in any way expressed dislike for Carling personally. He did not like what was going on and needed help in resolving the problem. The Board of NBS came to his aid and David continued for some time as editor, if I remember correctly. I meet David at a few ANA conventions. I liked him as a person and even though his collecting interests were not the same as mine, we spoke about our interests. I am sorry to hear of his passing. I only hope wherever he is now, he is treated as fairly as he treated the members of NBS.

### **George Kolbe**

I am sorry to learn of David's passing. He was truly a fine person, a credit to our society. He served NBS honorably and well during a difficult period. I met him at ANA conventions and we spoke over the telephone on a number of occasions. "Gentleman" is a word that comes to mind when one thinks of David, perhaps modified by "cultured," though in a quiet understated way; it was an attribute he possessed without artifice. Just a few days ago, I consulted his article on books dealing with Napoleonic medals ("Napoleonic Medal Books Have Problems," *The Asylum* 3/2 [1985], pp. 5-12), in connection with an obscure work on the topic to be offered in my next sale. Newer NBS members may get a measure of the man by reading his masterful exposition.

### **John and Nancy Wilson**

David Block was a true bibliophile who will be missed by his many friends in the hobby. His work and dedication to our hobby will never be forgotten.

### **Joel Orosz**

The news about David Block saddens me. David was the proverbial "gentleman of the old school," a courtly, gentle, scholarly man with a wide breadth of interests and learning. He was slight of build and quiet of demeanor, but had a puckish sense of humor. He edited *The Asylum* with dignity and erudition.

I wrote about the difficulties that David (and the rest of the club) had with Carling Gresham during the time when David was editor (see my history of the NBS published in *The Asylum*<sup>1</sup> and available on the NBS Web site) so I won't repeat them here. Suffice to say that David behaved with class throughout the entire trying time, and relinquished his editorial duties with the same quiet dignity.

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<sup>1</sup> J. J. Orosz, "The Numismatic Bibliomania Society, 1980-1997: A History of Seventeen Years in Fifteen Volumes," *The Asylum* 15/4 (1997), pp. 1-11, esp. pp. 7-8.



## News From the Net

### Adams Library Saleroom Memories Sought

In The Money Tree's 23rd sale of numismatic literature on June 24th, 1995 I won Del Bland's auction room copy of George Kolbe's sale of Selections From The John W. Adams library held in June, 1990. Inside the front cover is a list of all the bidders and their bidder numbers. Alongside each lot in the public part of the auction is the number of the bidder who won the lot and what they paid.

Del Bland was bidding on lots for Dennis Mendelson. I have both of their invoices. I could give Del a hug for keeping such meticulous records of a great auction. The following people attended this auction with their bid numbers following.

R.E. Naftzger Jr. (ANS)	15	Dr. Phillip W. Ralls	12
Dan Hamelberg	1	Tom Reynolds	3
Del Bland	14	Dan Demeo	19
Dennis Mendelson	16	Jan Valentine	11
Alan Meghrig	17	Chris Victor-McCauley	25
John Bergman	4	Ray Bisordi	5
Armand Champa	7	Jeff Rock	50
Jess Patrick	6	Stuart Levine	23
Dick Punchard	342	Denis W. Loring	281

I know that several of the above people are no longer with us, but I would very much like to hear from the rest and have them share their memories of that auction with me. Del Bland made me feel as though I was there. My address is Robert Christie, 233 Fair Street, Carmel, NY 10512 I look forward to hearing from you.<sup>1</sup>

### Adams Sales Reminiscences

In response to Robert Christie's request for memories of the Kolbe sale of the John Adams library, George Kolbe writes: "The June 1990 Adams sale was remarkably successful. I believe it brought something like 175% of the estimates, due in good part to the very high prices brought by the large cent correspondence. A couple of hundred mail bidders, 25 floor bidders, and 2 telephone bidders participated in the sale. The phone bidders added much excitement to the sale. Harry Bass's bids were handled by Linda Kolbe; and Armand Champa's were handled by John Bergman, who was extremely busy executing bids for a number of other clients as well. This was, I believe, one of the first sales that I personally called; in past public sales, an auctioneer had generally been engaged (usually the celebrated auctioneer, George Bennett in California, and Harmer Johnson in New York).

Anyway, I was more than a little nervous, and the extremely

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<sup>1</sup> *E-Sylum* 5/39 (29 September 2002).

heavy floor bidding did nothing to calm me. John Adams' wonderful set of *The Numismatist* brought the highest price (\$33,000) but the sale of lot 206 (unique manuscripts of Edward Cogan sales 1, 2 & 4) was probably the most exciting to those present. Estimated at \$1,000, it opened at \$700, though we had a \$2,000 commission bid. A strong floor bidder and the two telephone bidders engaged in rapid-fire bidding but the lot ended up opening three times before it was finally hammered down at \$8,000. I was going pell-mell between the floor bidder and the telephone bidders, and one of the latter, Armand Champa, withdrew his second-high bid twice and asked that the lot be re-opened. I don't think he believed that there was anyone out there who would pay more than he would for the lot, and I kept calling the bids so rapidly that I'm sure it was confusing to him from 2,500 miles away. The last time around, I do not believe that he was even the underbidder. So, the Cogan sales, along with the set of *Numismatists*, went to Dallas. Harry Bass believed in anonymity and Del Bland long "bugged" me about the identity of the mysterious bidder No. 15. It was amusing to note his guess that it was "R. E. Naftzger, Jr. bidding for ANS" in Richard Christie's commentary. The set of *Numismatists* turned up in the third sale of Harry's library but the Cogan manuscript sales never did. Perhaps Del is right and they are now in the ANS library. The most disappointing aspect of the sale to me was that the catalogue covers turned out so poorly. The stock was too porous and the bronze ink employed "bled," with the result that the images have the appearance of a photographic negative."<sup>2</sup>

<sup>2</sup> *E-Sylum* 5/40 (6 October 2002).

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# President's Message

By Pete Smith

*The Asylum* has a new look. We hope you like the changes. We will have space in the next issue for comments or suggestions for more changes. Our staff discussed changing the name from *The Asylum* to *Asylum* and the introduction of an annual "Swimsuit issue" to appeal to a younger demographic. However, after much debate, we decided that most members can read long phrases and that they would not like to see pictures of the present Board members in bikinis. We therefore decided to keep the name and content and serve the members we have rather than the members we hope to attract.

The election for the NBS officers and Board is rapidly approaching. We plan to publish profiles of candidates for office in the next issue. Please contact Tom Sheehan at PO Box 1477, Edmonds, WA 98020 or by email at <twsheeh@attglobal.net> to volunteer to serve or to nominate someone. The responsibilities for officers are listed in our club constitution, which can be viewed on our Web site at <www.coinbooks.org>.

Our current Board has discussed other factors that make an effective officer. In the era of communications via email, having access to the Internet makes an officer much more effective. Much of the business of our Society is also conducted at the annual ANA convention. An effective officer should expect to attend these conventions.

While email and convention attendance are not required for officers and members of the Board, they will make a big difference in the ability of a member to serve effectively. Candidates may comment on this in their candidate profiles.

Finally, I am pleased to announce that Barry Tayman and George Fuld have agreed to join us at our annual meetings at the American Numismatic Association convention in Baltimore this summer. Barry and George are working on a monograph covering the Blacksmith Tokens; they will present a paper about their research methodology for this as well as for other projects they have executed. Astute questioners from our club will no doubt want to learn George's secrets for building the fabulous library that he succeeded in assembling.

## New Members

Geoffrey Bell — Clearwater,  
Florida.

John Brush — Decatur, Georgia.

Joaquin Gil Del Real — Burbank,  
California.

Jerome J. Platt — Fort Lauderdale,  
Florida

Anthony Tumonis — Tucson,  
Arizona.



## Letters to the Editor

In the Fall 2002 issue of *The Asylum*, I provided an overview of genealogical aids useful for tracking down subjects of interest. I can now give a practical example of how these were used in an actual story. In Bowers and Merena Galleries' *Rare Coin Review* number 150, I wrote about the Baltimore gold hoard of 1934. The basic facts of the story are well known: two teenagers playing in the cellar of a Baltimore tenement unearthed several thousand US gold coins, many of which were sold in a subsequent public auction. It was well publicized that one of the boys (Henry Grob) died shortly after the hoard's discovery. However, what became of the other, Theodore Jones, was nowhere to be found. In preparing an account of the hoard, I wanted to find relatives of the two boys and learn their stories first hand. The search for a relative of Henry Grob was straightforward. Newspaper accounts indicated that he had a brother named John, and a search of the Baltimore telephone directory at <switchboard.com> gave a listing for a John Grob, Jr. A phone call confirmed that this was a match, and a nephew of Henry Grob had been located. The search for Theodore Jones was more convoluted.

The facts extracted from press accounts were that Theodore Jones was born about 1917, was from Pittsburgh, and had a mother named Bessie Jones who married his stepfather Phillip Rummel in the summer of 1935. Where to begin? Pennsylvania restricted birth records to relatives, so a search for a birth certificate was not possible. The Social Security Death Index (SSDI) listed many different Theodores for the dates in question, and tracking down each of the names and confirming whether it was the right one wasn't a guaranteed approach, since I didn't know if Theodore was even dead. I decided to focus on the Rummel name instead. A bulk email sent to several hundred Rummels produced a match — a nephew of Phillip Rummel. Unfortunately, while knowing of the hoard's existence, the nephew had little to add, and most importantly, could not answer as to what had happened to Theodore. At this point, I moved the search to Jones's mother, Bessie Rummel.

Since the marriage date of the mother and stepfather could be closely fixed, a trip to the marriage license bureau at the Baltimore courthouse produced a marriage certificate. This visit provided an unexpected bonus — portraits of several of the judges involved in the gold hoard litigation were prominently displayed on the wall across from the marriage license bureau. Oddly, the marriage certificate was signed Bessie "Sines" and not Bessie "Jones." Were there two different Phillip Rummels who both married women named Bessie in Baltimore in July, 1935? I doubted it, but still could not explain the use of the Sines name. Anyway, I now had what I believed were the birth dates of the mother and stepfather and could make a positive identification in the SSDI. Phillip Rummel did not

show up in the SSDI (indicating that he never filed for Social Security benefits, which began distributions in the mid-1930s). However, Bessie Rummel did, and a death date of January 1971 was indicated. From there, a request to the Maryland archives produced a death certificate for Bessie Rummel. The informant listed on the death certificate was "Theodore Sines," and a Baltimore street address was provided. I could now place Theodore Jones in Baltimore in 1971, using a different name. A search of the listings for Sines in the current Baltimore telephone directory revealed something very interesting — a gentleman named Sines was living at the same address as Theodore Jones had in 1971.

I contacted this person and stated my purpose. After confirming I had a match, he first wanted to know how I had figured out who he was. The remainder of our discussion will be described in a forthcoming article.

Leonard Augsburger

I enjoyed Leonard Augsburger's article on genealogical methods in numismatic research that appeared in the Fall 2002 issue. However, I do have a few comments which I would like to make.

I frequently refer to the Social Security Death Index, but find it useful only for people who have died in about the past 50 years. I would like to suggest two sites that I consider even better for information on earlier individuals.

The first is the Family Search site associated with the Mormon Church in Salt Lake City <[www.familysearch.org](http://www.familysearch.org)>. This includes records of births, marriages and deaths transcribed from city, county and parish records. These have been gathered by volunteer researchers around the world and may include errors in transcription. I recall finding eight records for the same marriage with eight different spellings of the names. These lists are extensive, for seventeenth and eighteenth century records but have less material from the twentieth century. A recent addition is the 1880 U.S. Census, another great resource.

The Family Search database also includes links to family histories compiled and contributed by amateur researchers. If a name appears in one of these histories, it may provide links to several generations of ancestors or descendants.

The second site is gendex <[www.gendex.com](http://www.gendex.com)> which contains millions of names. A user enters a surname and sees an alphabetical list of individuals, often with date and place of birth. Each name is then linked to another Web site that includes a family genealogy. Some are brief, while others are extensive with thousands of connected names and text with family information.

These are my favorite research sites. Others who attempt genealogical research may develop their own favorites as well.

Pete Smith



# De Historia et Numismatica

By E. Tomlinson Fort

As the editor of this journal, I have normally attempted to keep my big mouth shut and limit editorial comments to tributes to leading members of this organization who have passed away or to apologize for my all too many mistakes. However, on occasion I read or reread material which inspires me to stand on my soapbox. This causes my thoughts to run wild (as they often do) and brought to my memory some comments that I made on a topic some months ago in the *E-Sylum* and had been planning to expand upon anyway. Therefore, please indulge me and read my comments. All criticisms, both good and bad are welcome and may be printed (especially the bad ones) in future issues.

In March 2002, the following piece appeared in *The E-Sylum*:

An article by Sterling A. Rachootin, "Points to Ponder," in the Spring 2001 issue of the *Civil War Token Society Journal*, laments that "history books fail to give Civil War tokens due credit and their rightful place in history." You can say that again, replacing "Civil War Tokens" with the more general "numismatic items." While there have been some historians who were aware of numismatics, very few history books (except perhaps those on the ancient world) really address coins, paper money, or tokens in any meaningful way. How can we numismatic researchers help ignite interest in our subject among general historians?<sup>1</sup>

I sent a reply to Wayne Homren which he sent out in the following issue and it is this which I wish to expand upon.

Both Rachootin and Homren make an interesting point about historians taking little interest in numismatics. However, there are a number of factors which need to be taken into consideration.

First, the interest of historians, as in any other research field, is ignited when material is available. The brutal fact is that most numismatic publications are so obscure that few academic libraries make any real effort to get them or know of their existence.

A case in point, the Hillman Library at the University of Pittsburgh, an institution with over 30,000 students, receives only two numismatic publications: *The Numismatic Chronicle* and *The American Journal of Numismatics*. Their subscriptions started in the early or mid-1970s. As most readers may know, *The Numismatic Chronicle* began publication in the late 1830s, while the current incarnation of the *AJN*, which began life as *Museum Notes*, began in

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<sup>1</sup> *The E-Sylum*, 4/13 (25 March 2002).



the late 1940s. No effort has been made by the library to acquire the back issues. This is understandable: the library needs funds to repair its leaky roof and to finish the construction and staffing of its off site storage facility (at this writing, many books are piled on pallets wrapped in plastic inside truck-trailers parked outside the site where the facility will stand). To spend over \$30,000 to acquire just this material would be laughable. Nor is Pitt alone: many university libraries face similar situations since alumni, and other donors, prefer to give money for sports arenas or other entertainment facilities which will bear their name rather than to funds used to purchase books or maintain existing buildings.<sup>2</sup>

Even if the libraries have good funding, it must also be admitted that numismatic publications are obscure in the extreme. While some libraries might have the *American Journal of Numismatics*, far fewer even know of the existence of *The Numismatist*, much less *The Civil War Token Journal*. Since the material is hard to find, historians will not know about it unless there is a member of the university's faculty who is actively engaged in numismatic research (see below).

Of course, there are institutions with excellent numismatic literary collections. The ANA and ANS are obvious examples. I can testify that the Robarts Library at the University of Toronto has a wonderful collection on open stacks (and also very helpful librarians); likewise, I suspect that the collections of the Harvard, Yale, Princeton and the Library of Congress are equally good, but such cases are in the extreme minority.

The second point that I must bring up is the question of the amount of historical evidence. Even a casual glance through academic journals covering the ancient and medieval world, such as *The Journal of Roman Studies*, *Dumbarton Oaks Papers*, *Early Medieval History* and *Historia*, will quickly show the reader that articles dealing directly or indirectly with numismatic topics and evidence are common. The reason ancient and medieval historians work with coinage is that so little evidence from before the thirteenth century survives.

For example, let's take the case of the Social War (c. 90-88 BC).<sup>3</sup> This civil war between the Roman Republic and a coalition of Italian

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<sup>2</sup> For those interested in improving this situation, contact your alumni office next time they send you a letter asking for money. Most colleges and universities let even small contributors designate funds. They will be happy to inform you how to earmark your gift to the library for the purchase of numismatic books (some libraries even put in a sticker stating that the book was purchased through your donation). Remember, the gift is tax deductible.

<sup>3</sup> Two good surveys of this conflict are E. Gabba, "Roman and Italy: The Social War," in *The Cambridge Ancient History*, vol. 9: *The Last Age of the Roman Republic 146-43 B.C.*, eds. J.A. Crook, A. Lintott and E. Rawson, 2nd ed. (Cambridge, 1994), pp. 104-128 and A. Keaveny, *Rome and the Unification of Italy* (Totowa, 1987).

city states (called *Socii*, which is Latin for “allies,” hence “Social War”) had repercussions that lasted for generations afterwards. However, no contemporary account survives. Our chief sources are Appian, writing in the second century AD; Plutarch (especially his lives of Sulla and Marius) written at about the same time; a highly condensed outline of lost books by the historian Titus Livius (Livy wrote two generations after the war, but the epitome was probably made in the third or fourth century AD) and stray comments in the writings of Cicero and other later Roman authors. While all of these writers used contemporary accounts, such as Sulla’s autobiography, the material which they had access to has been lost. Imagine someone in the 40th century writing about the American Civil War and the earliest surviving evidence is an abbreviated edition of Shelby Foote’s narrative. This is the situation which we are in for much of the history of the ancient world. The only contemporary evidence from the Social War that we possess are a couple of very fragmented inscriptions and the coinage.<sup>4</sup> If one is going to examine this conflict then one must look at the coins, if for no other reason than there is often little else.

This is true for much of the ancient and medieval world. Government records and contemporary historical accounts do not really begin to survive in bulk until the twelfth century and later.<sup>5</sup> Coinage is the one piece of historical evidence that survives in appreciable quantities before this period.

The situation for the modern historian is very different. For example, if one looks at the American Civil War (1861-1865) the amount of material is staggering. All of the surviving letters, memoirs, diaries, government papers — national and local, etc., could more than fill any five NFL stadia. Likewise the amount of physical remains, whether uniforms, buildings, weapons, inscriptions, coins, paper money and tokens is equally as great. Furthermore, since 1865, an average of one new book on the Civil War is published every day, and the number of articles is even greater. There is no way any person could read and digest all of this material in a life-

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<sup>4</sup> The numismatic evidence for the Italian side is beautifully presented in A. Campana, *La monetazione degli insorti Italici durante la Guerra Sociale (91-87 a.C.)* (Rome, 1987). The Roman material is listed and discussed in M. H. Crawford, *Roman Republican Coinage*, 2 vols. (Cambridge, 1974). An English language survey of both coinages may be found in A. Burnett, “The Coinage of the Social War,” in *Coins of Macedonia and Rome*, ed. A. Burnett, U. Wartenberg and R. Witschonke (London, 1998), pp. 165-72.

<sup>5</sup> Even historians for the later Middle Ages use numismatic evidence. For example, see Michael Prestwich’s study of Edward I (1272-1305) [M. Prestwich, *Edward I*, 2nd ed. (New Haven, 1997)] and David Abulafia’s biography of Frederick II (1198-1250) [D. Abulafia, *Frederick II. A Medieval Emperor* (London, 1988)]. Before these monographs appeared, both authors published a number of articles on coinage and monetary policy.



time. Thus, if you are studying this period, the coinage and paper money is a very small piece of a giant iceberg. The historian must pick and choose and at the moment questions regarding currency, coinage and tokens have not attracted much attention. The world of American Civil War research seems to be dominated by the study of battles and politics as well as the role of women and slaves, rather than examinations of monetary problems.

In order to interest professional historians in Civil War tokens, and other American numismatic subjects, there are essentially two options. The first, would be to endow a chair in numismatics or monetary history at a big name university with a large graduate program.<sup>6</sup> I would personally recommend one within a three hour drive or train ride from New York, Washington or Colorado Springs: this way, the professor and/or students would have easy access to large collections of American numismatic literature and material. The graduate students, who will do their theses under the guidance of the professor, will continue to expand the research boundaries and will eventually have graduate students of their own when they find jobs. As the research pool grows larger, these people will present numismatic papers at historical conferences and publish articles in historical journals which will be read by other historians in their field. Once these people see the use of numismatic evidence, some of them will start to incorporate it in their own research.

Sadly, the problem is money. The cost of endowing a chair at a major university is around three million dollars. If anyone out there knows of a wealthy person who is thinking of giving money to a university, the endowment of a chair (which could be named after them) would certainly promote numismatic research.

A cheaper way to get the academic world interested in coinage would be for present numismatists to publish articles in historical journals. However, it is time for the historian in me to bite back. While numismatists often rightly claim that historians take little note of them, the reverse is also true. I have read many numismatic works where the author demonstrates a shocking lack of understanding of the use of historical documents or the society which produced the coinage, paper monies or tokens being discussed.<sup>7</sup> Numismatists have to learn to quit relying on third-hand works, such as Time-Life books or the *Encyclopaedia Britannica*, and actually dig into the primary source material. A few well researched articles on American Civil War tokens, or other US numismatic subjects, published in

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<sup>6</sup> Endowing a chair in American numismatics at a museum is certainly nice, but curators do not produce students, while a professor at a big name university does.

<sup>7</sup> Rather than embarrass living authors, I shall choose a famous early European example where everyone involved is long dead. W. J. Andrew, "A



prominent historical journals or monographs printed by recognized academic publishers would begin to stimulate interest among historians.

Neither of my "solutions" is easy. They involve lots hard work and/or money. While there are scholars such as John Kleeberg, Richard Doty and Eric Newman who produce material of great academic merit, they are a distinct minority and their publications are usually confined to places aimed exclusively at numismatists. The burden rests upon the American numismatic community to demonstrate to historians the value of coins, paper money and tokens as historical evidence. It is up to them to fund academic positions or write books and articles of a high standard of scholarship that appear in prominent places outside of the usual numismatic publications. Otherwise, the study of US coinage will continue to be a ghetto that will be largely ignored by those who study the history of the United States.

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Numismatic History of the Reign of Henry I (1100-1135)," *Numismatic Chronicle*<sup>4</sup> 1 (1901), pp. 1-515 was demolished by a work by two employees of the Public Record Office: C.G. Crump and C. Johnson, "Notes on 'A Numismatic History of the Reign of Henry I' by W.J. Andrew," *Numismatic Chronicle*<sup>4</sup> 2 (1902), pp. 372-7, in which they demonstrated that whatever Andrew might know about the actual coins of Henry I, he had little knowledge of, and even less idea of how to use, documentary evidence. The resulting fight between those who supported Andrew and those who supported academic criticism by non-members caused a rupture in the Royal Numismatic Society and led to the formation of the British Numismatic Society. This is the reason that Great Britain is the only country with two national scholarly numismatic societies.

American researchers should not feel smug. Richard Doty states in his review of the first six volumes of the *Coinage of the Americas Conference* that "Quite frankly, there are several papers throughout the various COAC volumes which have no business being there, either from sloppy methodology or from a singular lack of scholarly content" [*Numismatic Chronicle* 151 (1991), p. 282]. Out of politeness, Doty does not name names but he is honest enough to give fair warning. However, since the Coinage of the Americas Conferences were intended to be "the premier" scholarly forum for American numismatics, Doty's comments suggest that American researchers have some way to go to catch up to their European counterparts.

*The Asylum* regrets the errors in our last issue where we misspelled David Block's name in his obituary and misprinted Charles Davis' ad due to font problems. We offer our apologies to everyone involved.

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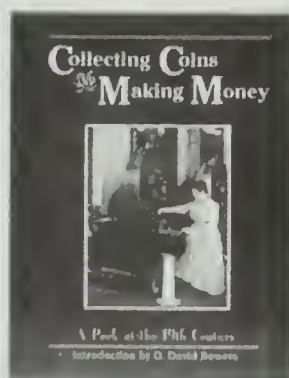
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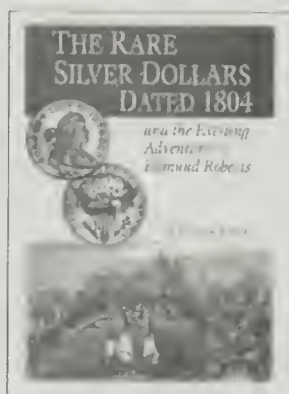
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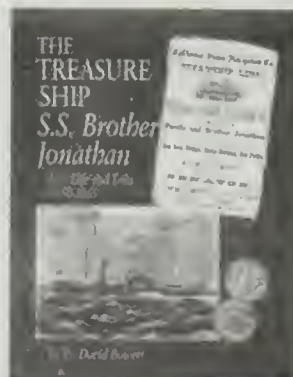
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